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matters of interest. The engravings of the year were "Queen Mary Signing the Death Warrant of Lady Jane Gray," after a painting by D. Huntington, and an outline etching of "Rip Van Winkle," by F. O. C. Darley. Four hundred and fifty-four paintings, two hundred and four sets of the Art Union engravings for the previous years, and two hundred and fifty of the Allston medals were distributed among the subscribers.

In 1849—the best year of the Art Union—there were 18,960 subscribers, and the receipts were \$96,300. The semi-monthly *Bulletin* became a monthly, was greatly enlarged, and made to partake of the nature of an art journal. It contained essays, poems, foreign correspondence, biographical sketches of the artists, and art articles of a general nature, besides a number of steel engravings and woodcuts. Among the steel engravings were representations of "The Wages of War," by Henry Peters Gray—a painting now in the Metropolitan Museum of Art; "The Attainder of Strafford," by E. Leutze, and "The Three Marys at the Sepulchre," by D. Huntington. The Art Union this year purchased a piece of real estate in Broadway, and erected a new art gallery. The subscribers for 1849 received a fine steel engraving, by James Smillie, from Thomas Cole's "Youth"—from the "Voyage of Life" series of paintings, which had been distributed by the Art Union the previous year—and "The Legend of Sleepy Hollow," by F. O. C. Darley. There were 1,010 works of art distributed among the subscribers, including 460 paintings, 20 bronze statuettes, by H. K. Brown, ("Choosing the Arrow,") 500 Art Union medals commemorating Gilbert Stuart, and 30 portfolios of Art Union engravings.

This brings the History of the old Art Union up to 1850. The association enjoyed two more successful years, and then was dissolved. An account of the last days of the Union, and the causes which led to its dissolution, will be given in a future paper.

OUT OF TOWN EXHIBITIONS.

One of the objects of the formation of the American Art Union was that the society should be the medium between the several exhibition associations of the country and the artists, to conduct negotiations that might be mutually advantageous—to furnish such associations meritorious collections of pictures without giving them the trouble of dealing with individual artists, and on the other hand, to obtain for the artists guarantees of sales to an amount proportionate to the number and value of the pictures exhibited. In this respect, the late Southern Exposition, at Louisville, Ky., was pre-eminently successful, and that city can now point to the possession of a collection of fifteen pictures as a nucleus of a public art gallery. This result was brought about through the mediumship of the American Art Union, as detailed in *THE ART UNION* for January.

Correspondence is requested from friends of art who may wish to hold exhibitions in their several cities during the coming year.

Negotiations are now pending with the San Francisco Art Association for the loan of a collection of Art Union pictures, on a basis of the same nature as that made with the Louisville Exposition Art Committee—which resulted so advantageously to the citizens of Louisville, the artists, and the Art Union.

E. WOOD PERRY, Jr., Secretary,
42 East 14th Street, New York City.

The Art Union's Galleries are open every day from 9 A. M. to 6 P. M.

COMMUNICATIONS.

Under this heading will be published communications relative to art matters, which may be addressed to the Editor. In each case, the name and address of the writer must accompany the contribution, though not necessarily for publication.

A QUESTION.

To the Editor of THE ART UNION:

SIR:—I would like to get a direct answer to one question which has been evaded by every writer who has advocated the Free Art movement, as it is the basis of all of the arguments of the art tariff men. It is this: If the duties on pictures are removed, how will it be possible for a resident artist to support himself, if in consequence of the duties on every item of his expenses it costs him twice as much to paint a picture, as it costs a foreign resident to produce one, both being of the same size and degree of artistic merit? Could an American made piano compete with a foreign made one of the same quality that was manufactured at half its cost? To say, "let the American make twice as valuable work as the foreigner," is simply begging the question, as it removes the competition from the same common plane, and really requires the American producer to give twice as much for the same money as the foreigner.

I would like to have some of our Free Art writers advocate free books. Why are they all so quiet about that item of the tariff bill?

W.

THE BELMONT ART BILL.

To the Editor of THE ART UNION:

SIR:—For a movement that pretends to be the outcome of a generous and universal sympathy for art, the Free Art bill recently introduced into Congress is indeed a singular one.

There would seem to be a method in the apparently loose manner in which the bill is drawn;—if not, how can its provisions be explained when one reads between the lines and finds that only "statues of marble or other stone" are to be admitted free, while statues and other art work in terra cotta, bronze, or other metals, which are much more intimately connected with the artist's own hand, are to be taxed;—thus a group by Benvenuto Cellini, the beautiful bronze work of the Japanese, of Barbedienne—the gold work of Castellani, etc., etc., are subjected to heavy duties for the benefit of our already wealthy metal founders, jewelers, *et al.* Likewise for the benefit of our engraving companies, etchings and engravings are to be taxed, while photographs, which are purely mechanical productions, are put on the free list.

Again, to favor our potters, the works of ceramic art from the time of Lucca della Robbia to the modern Sèvres or Faience, are to be heavily taxed—and the same unjust discrimination is to be made against the numberless art works in ivory, wood, glass, and the textile fabrics.

If indeed we are to have this new departure, let it be a thorough one, and let the bill include all works of art, whatever may be the material of which they are made.

Z.